

EMIGRE

26

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26

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EVER HUNGRY AND STILL

all
fired Up

Front cover designed by Rob Vilanova and Tony Kinross. Back cover designed by Rob Vilanova.

(THIRST)

EMIGRE, TWO FALL
BOWLING, TWO BOWLS
FALL 2000 BY
THE NEW YORK CITY
FALL 2000 BY
THE NEW YORK CITY
FALL 2000 BY

More later...

introduction:

All fired Up

01

A note special "Thank you" goes out to Rick Valdes, whose overnight letter(s) to Emigre not only allows him to produce graphic design that flows as thought as the words, but also produces it in less than 24 hours, and to Sergio Pelaez for bringing to us the inspirational work of Alex Kerecman, a true master whose

creations simply bewilder us.

This year, Emigre is celebrating its tenth anniversary. Ten years ago the idea for Emigre magazine was born and in early 1984 the first issue was published. I am not certain how we or 12 hours a day and six days a week for the past ten years probably didn't hurt. The fact that the introduction of the Macintosh we certainly gave as a tremendous jolt of energy and a new outlook on design. We were among the first to produce graphic direction to our work. That, too, was very helpful in getting Emigre magazine off the ground.

I rather cruddy and lacked direction. We're a lot more focused now, and with that has come a more calculated way of producing a result. What we haven't lost, however, is our independence. Emigre does not rely on advertisers who expect us to endorse our editorial policy, so advertisers interested only in the bottom line, or a major national distributor telling us where to send you seem to trust us and be open-minded and curious enough to simply mail and see what the next issue has to offer.

Thank you for that.

weren't for the generous and inspired contributions from graphic designers, worldwide, who continue to regard Emigre as a their professional work and personal experiments and they write letters, often challenging whatever we have taken for granted to find out what makes them tick. Then, off we go in buds it is such a way that you can't ignore it and call it "Emigre." This is the cutting edge, garbage, deconstructivist, outcasted, too far out, overused, underused, Post- self-indulgent, computer trash, experimental . . . whatever.

and fax us, and send us their work, we'll continue to share it with you so we can all continue to be amazed with this thing

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Environ (1994) 16(4):373-377 is published quarterly for \$27

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**all
fired Up**

Book cover designed by Rick Valocchi and Tony Klassen. Book cover designed by Rick Valocchi.

(T H E S T)

[illegible]

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introduction:

All Fired Up

01

A very special "thank you" goes out to Rick Valdes, whose warm, honest kindness and energy not only allowed him to produce graphic design that serves as a balm for the mind, but also produced it as a brilliant act as well, and to Jorge Palma for bringing to us the inspirational work of Andy Warhol, a true master whose

creations simply breathe us.

This year, Emigre is celebrating its tenth anniversary. Ten years ago the idea for Emigre magazine was born and in early 1984 the first issue was published. I am not certain how we got to where we are now, but working an average of 12 hours a day and six days a week for the past ten years probably didn't hurt. The fact that the introduction of the Macintosh coincided with the publication of the first issue of Emigre certainly gave us a tremendous jolt of energy and a new outlook on design. We were among the first to produce graphic design on this machine and that is why people first paid attention to our work. Then, fun, was very helpful in getting Emigre magazine and, later on, our type foundry, off the ground.

Admittedly, those first issues of Emigre were designed rather crudely and lacked direction. We're a bit more focused now, and with that has come a more calculated way of producing the magazine. We've both lost and gained readers as a result. What we haven't lost, however, is our independence. Emigre does not rely on advertisers who expect us to endorse their products, there is no publishing concern outlining our editorial policy, no investors interested only in the bottom line, or no major national distributor telling us where to place our ads. We are supported by you, the readers, and you seem to trust us and be open-minded and curious enough to simply wait and see what the next issue has to offer.

Thank you for that.

We would have had very little to offer, though, if it weren't for the generous and inspired contributions from graphic designers, worldwide, who continue to regard Emigre as a meeting ground for new ideas. They send us samples of their professional work and personal experiments and they write letters, often challenging whatever we have taken for granted in graphic design. In turn, we challenge them and try to find out what makes them tick. Then, all we do is bundle it in such a way that you can't ignore it and call it "Emigre." This is what makes Emigre magazine all that it's been said to be: cutting edge, garbage, deconstructed, extended, too far out, outside, underground, Post-Modern, post, Post-Structuralist, not fresh, self-indulgent, computer trash, sophisticated . . . whatever.

As long as fans and fans alike continue to call, write, and fax us, and send us their work, we'll continue to share it with you so we can all continue to be engaged with this thing called "graphic design."

EDDY YUNDIS/EM



Silkscreened print. DESIGNED BY EDDY YUNDIS. JENNIFER/EM AGENT OF ART.



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DESIGNED BY EDDY YUNDIS/EM

Write! 02

Mail:

Let us know what you think. Write to Emigre and we will publish your letter, and try to respond. Two to receive the next 10 1993.

Dear Emigre,

I am writing you concerning a typography course that will take place at The RAB School of Design in Barcelona during the first half of 1993. I am the graphic designer in charge of the course.

The course will be non-academic, covering the different movements and styles throughout the centuries in the history of writing. To avoid a classical approach, I decided to deal with experimental typography, having included your work at Emigre and the work of Neville Brody and April Greener.

I think that your work clearly represents the critical period that the end-of-the-century's typography is going through: the transition between the half-mechanized methods of the graphic designer and the abstract proposal of the computer.

It's funny to observe that while the Abstract Expressionists - with people like Pollock - took the canvas from the easel and placed it on the ground, technology has taken the page from the table and placed it back on the easel - the screen. While working with computers, compositional arrangements are no longer dictated by a preannounced style concept; instead, they are subjected to the computer's mechanisms. Thus they end up being more decisive in the page's final look than the ideas and personality of the designer himself (Icing me account that the page as a physical object has almost vanished from the creative stage).

It's difficult to determine if this tendency is bad or good. The final result still depends on the person who's working with the computer. (as Bruce Togni says: "...the design affirms that did the less work before the computer revolution are still the best after the computer revolution." - *LA April 1991*). But as the use of the computer becomes widespread, the operator responsible for entering information into the computer, and who also sometimes makes decisions concerning style, doesn't always have a broad knowledge of graphic design. And we know that the industry (especially in terms of costs and revenues) values efficiency and speed more than the actual graphic quality of a particular work.

To tell the extent to which computer technology will affect our reading habits is no easy job. The Roman alphabet has lasted for almost 20 centuries, surviving the Middle Ages and the invention of printing and photo typesetting. I believe that today's dilemma (as in past ages) is whether quality will prevail over production speed, or style over financial success. There are some of the ideas that I plan to develop around my course in experimental typography.

I would like you to please tell me if you agree with my view on the subject or if you think that I'm heading miles away from the original concept of your magazine.

Hoping that your magazine still maintains such a high standard of graphic quality and research, I remain,

Yours sincerely,

Andrés Salazar, Barcelona, Spain.

Re.sponse:

Dear Andres Salazar,

I am flattered by your remark that our work represents the "critical period that the end-of-the-century's typography is going through." (Presuming you meant this in a positive way?)

Yes, since working on a computer I have often experienced how the computer's mechanisms dictate compositional arrangements. Although I understand that this is the price one pays when disseminating a new technology, it still bothers me, in order to regain some control over my designs, I have purposely steered away from upgrading my now outdated version 4.5 of ReadySetGo!. This version, which I use for all my design, does not allow me, for instance, to rotate, stretch and/or distort type. Now I can again concentrate not so much on what you refer to as "preannounced style concepts," but, more importantly, on "the idea" or "concept" for a design, as opposed to fiddling for hours with software that allows me to do anything imaginable.

Best Regards,

Dear Emigre,

Re: Commerce Marshall's letter in Emigre 24.

What's wrong with Helvetica? Helvetica is all truth and no smile.

Yours sincerely,

Michael J. Bajkowski, Scarboroughville, Victoria, Australia

Dear Emigre,

This is a message to Commerce Marshall, who wrote about Helvetica in Emigre 24.

Hi Commerce. There's nothing wrong with this typeface. Helvetica (and Helvetica Narrow as well) is the cream of the crop. *BBDO*

Keep your seriousness and be careful about my sense of humor in the Australian people.

Welcome to the club of people with no sense of humor. The membership costs half a brief note to Emigre per year; so you have already earned me free year.

Stefan Schiller, Berlin, Germany

Dear Emigre,

I must have been temporarily insane and I didn't intend to make Mr. Blackwood appear overly ignorant (see my letter in Emigre 14). His book of typograms was set in Univers 75 (an earlier "functional typeface"), not in Akzidenz Grotesk. *BBDO*

THE ANSWER:
Write!



Mail:

Continued

03

Frank Heine,

ON BEHALF OF HELVETICA FORTRESS IN STUTTGART



A short comment for Cameron Marshall (and others):

I wasn't sure whether your remark in *Emigre* 36 was meant seriously. My immediate reaction was to get your message in Beverly Double and make it a part of an exhibition here in Stuttgart, where the Remedy typeface designs were being shown.

From a serious point of view: Of course there's nothing wrong with the typeface itself and I don't rule out the choice of creating great designs with it.

What confuses me more is the career of this font: you cannot deny that Helvetica is a distinguished representative of the 50's and 60's era, whose graphic design (in Germany) was influenced by the work of the Hochschule für Gestaltung, Gm. Ch. In fact, was influenced by the aims of the Bauhaus, that is, functionality, reduction, clarity, etc. At that time, this typeface was modern and absolutely up-to-date. But today we have a very different situation. We now have a taste of individuality in the Apple Macintosh computer and we overcome the undesirable belief that there follows function. We now have a strong need for humanity, warmth and emotion.

So why are legions of designers still using Helvetica extensively? Why do big corporations still favor it? Because it is neutral. Because there are no emotions in this typeface. That's the risk in using Helvetica. That's exactly the homogenous conformity/uniformity I talked about, which is, for me, completely out of date!

By the way, the same applies to Futura, which has replaced Helvetica in many areas. Take, for instance, the monetary in the U.S. concerning the usage of all bold/extra-bold Futura letters (even in all caps). I mean, you have several thousand fonts to choose from. Why Helvetica? Why Futura?

Best wishes,

Frank Heine (Designer of the Remedy and Monaco typeface families), Stuttgart, Germany.

Dear *Emigre*,

Please remove zip code 30094 from your mailing lists. This is a government installation and sufficient or personal mail is unauthorized for distribution on this base. Thank you for your cooperation.

David F. Kerkis, Major United States Air Force, Investigations Squadron, Security Command, Robins AFB, Georgia.

Dear *Emigre*,

Could you please send me another copy of the *Emigre* font catalog? Someone stole mine.

Thanks,

De Anna Schell, Washington Beach, California

Dear *Emigre*,

Thank you very much for your letter informing us of the expiration of our subscription.

This subscription was previously paid for by one of our graduates who now lives in the USA, Professor Krystof Lech. *Emigre* has been very helpful and important for our students and was highly appreciated by our teaching staff members.

Unfortunately, we cannot afford to pay the renewal subscription. Thank you again for helping us in the delicate process.

With all best wishes,

Cecilia Bustin-Harkness, Librarian, Panawawa Mizzou Sebok Primary School, Leeds, Poland.

Dear *Emigre*,

Just retrieved the mugs from the jaws of the Loch Ness monster (which looks a lot like Massimo Vignelli), to which all dedicated UFO parcels are fed. My arrow at home to part with de extra 18 pounds starting was soon forgotten when I opened the box to the delicious smell of 30 freshly baked *Emigre* with delicious orange covers.

Yours sincerely,

Neil Macmillan, Typographer Apprentice, Edinburgh, Scotland.

Dear Rudy VanderLans,

We are anxious in graphic design at North Carolina State University in Raleigh, North Carolina. While we are steadily very pleased with your magazine and the questions of designers concerning graphic design, we have issue with some of the contents of *Emigre* 36. Our questions were initiated by the visit of Anne Berwick to the school of design. While here, she alluded to the issue of the exportability of graphic design across cultural boundaries. We feel that that issue is handled in a rather clumsy manner in that particular issue of *Emigre*. The image that we refer to are #1, the cover and #2, the image in the piece designed by Mark Wommersley on page two.

The image of the person of Africana origin on the cover with a price on her face is rather disgusting. None of the work I have seen from Robeson, either in print or during lectures by Bert Dunder, Rick Vermorel, Linda van Oversee and Armand Weiss displays the multicultural influence or awareness that your cover implies. As a publisher for a magazine intended primarily for the U.S., isn't this image a loaded gun? No matter how it is perceived in Europe, here it cannot be taken lightly or without considering the negative connota-

Mail:

Lozin'd

0.4 is design exportable?

from:

The image of the space shuttle Challenger explosion on the second page is one that every American over the age of eighteen now remembers in the same manner that our parents' generation remembers the assassination of John F. Kennedy. This image can never be viewed out of that context. Both these images and their use in the magazine imply that design is not exportable; it does not cross cultural boundaries smoothly without keen awareness of the origins of both words and images, as well as their possible interpretations by the intended audience. We raise these questions and send this letter to you because we respect your work and value the questions it has helped us answer, as well as the alternatives it has presented. Thanks for your time.

Sincerely,

Christopher Corwin & Corbett Marshall, North Carolina State University, Raleigh, North Carolina.

Dear Christopher Corwin & Corbett Marshall,

Re.sponse:

Thank you kindly for your response. Although we expected dozens of letters in response to the "Made in Holland" issue, yours has been the only one so far. Perhaps most graphic designers who have read that issue (and there must be at least 6,500, because that's how many copies we have sold to date) do not see anything wrong with any of the images published in, or at least, they are not troubled by their meaning. This surprises me, though, because I edited that *Emigre* 25 as the most difficult and dangerous issue we have published, so far.

Before I state more on why I chose to publish the cover image without changing it, I should explain the process of how these "guest-edited" issues are put together, which is quite simple.

Once every four or five issues we invite someone to guest-edit an issue of *Emigre*. After a theme has been established and the persons willing to take responsibility for design and production have come forward, they are granted carte blanche both editorially and in terms of graphic design. Their only limitations are the mechanical and physical parameters of *Emigre* magazine, e.g., size, one color throughout, etc. And then, of course, there is the deadline. Shortly *voilà* work after the deadline had passed, I received the complete and complete ready art boards of the entire "Made in Holland" issue. (Yes, when we say "Made in Holland," we are not kidding!) With guest-edited issues, that is usually the first time that we at *Emigre* get to see and read it. Needless to say, at this point it is difficult to change much, and usually we have little intention of doing so, since it is our policy to not edit or change or touch the submitted writings or designs. The editing process takes place when we select the contributors. Whatever they submit we assume is created with a great deal of passion, care, intention and thoughtfulness. Beyond that, we try to not mix with the punches. Well, with the Dutch issue we were served a bodyweight. It roared back. There were quite a few ideas and images that I felt uneasy about, not unlike yourselves. However, after much discussion with the creators of the issue, and others here at the *Emigre* office, I am proud to say that *Emigre* 25 was published virtually unchanged. Some of the images are as disgusting to me as they are to you, and they would not be the images that I would choose myself when designing *Emigre*. The intention for doing this issue, however, was to show the work, ideas and attitudes of a younger generation of Dutch graphic designers. I feel that the issue as a whole is successful in doing so.

Next, I will try to give you some insight into our initial objections, and some of the discussions we engaged in here on the *Emigre* office, particularly in regards to the cover image. Although I was immediately aware of the negative connotations that this cover image could suggest, I also felt that it dealt with the notion of "otherness" in a rather pointed yet appropriate way. Few people know that Holland is inhabited by hundreds of thousands of people of color (descendants and immigrants from, among other countries, the former Dutch colonies of Indonesia and Surinam). These are Dutch people. Many are born in Holland, speak Dutch fluently, hold Dutch passports, etc.

I never doubted the connection, as you did, that the cover image was used to represent the multi-cultural influences visible in the work of the designers (and you might be correct by noting that few if none of these influences are present in Dutch design). Instead, and again, this is my personal interpretation, I felt the image was used as a metaphor to suggest that perhaps Americans are not exactly as familiar with Holland and Dutch design as they might think. Just as the stereotypical image of the blond, blue-eyed, crop-wearing Dutch Boy Pencil image is incomplete, so is the notion that Dutch design is perfectly represented by Piet Mondrian, Jan van Tooren and Gerrit Rietveld.

My first hesitation in publishing this cover was that I felt it was crucial to show the portrait of a person of color on the cover of a graphic design magazine, since the design industry, both in Holland and the U.S., is dominated by white males.

I never doubted that the designer was aware of some of the negative connotations that this image might evoke, particularly in the U.S. Yet I was apprehensive. How well our readers view this image? I called Vincent van Boer, who co-edited the issue with Armand Mevis, who designed the cover. "It is simply impossible to take into consideration every single connotation that readers might pick up when viewing images," Vincent stated. "But isn't the price of \$7.95 painted on the face a and not an onerous reminder of slavery?" I asked. "Or worse yet, will it give people the impression that *Emigre* is indifferent or insensitive about slavery, perhaps?" The question seemed silly, the muscle I had asked it. "Of course not. That's so ridiculous!" submitted someone in the *Emigre* office. "You're right," I said, trying to calm myself. "The \$7.95 refers to the price of the magazine. Everybody knows that." But I was still not at ease. On the one hand, I was satisfied that the image as a whole could be seen as a metaphor, but on the other hand, I wanted the reader to see the price painted on the face only as an indication of how much this magazine costs, without any other connotations.

Things were getting pretty muddy. One one of those violent riffs I felt myself get talked into doing the other. Perhaps I should go right to the designer. Run out, first hand, why he picked that image. So I found Armand Mevis and asked him to explain his concept. On the following page in his reply, which he threw to us, and which somewhat satisfied my publisher's angst.

In regard to the price designed by Mevis. Warmerdam: That particular image was broadcast around the world by American broadcast companies such as CNN, which are forever repackaging their commercial and economic hierarchies while informing cultures around the world with their sensationalist images, sound bites and disembodied facts. Perhaps Mevis' Warmerdam's image of this image is simply the result of American imperialism, and is his revenge for having to watch Oprah on Dutch television.

Rub VanderLan, Publisher, *Emigre* magazine.

Mail:

Conia's

05

"A work in which there are flowers is like an object which has its price tag on it."

MARCEL BROUËT

Dear Rudy VanderLee,

"The first idea that came up in my mind, after we had decided that *Emigre* 25 had to look like a "real" magazine, with departments and all, was that it needed a face on the cover, no matter what. Virtually all magazines, with the exception of *Bitter* magazines, place a face on the cover, week after week. Anonymous faces, barely visible because they are usually covered with typography obscuring the contents.

Admittedly, at one point there was an idea to design a cover showing an image of a wooden shoe. I had used an image of a wooden shoe for the design of the cover of an agenda for *After Nature* (see page 15, *Emigre* 25). The shoe is painted with letters saying this is the "1992 After Nature agenda." The typography is worked onto and fused together with the image.

This gave me the idea to render the face as well. All information had to be applied directly onto the face; *Emigre* 25, *Made in Holland*, Special Issue. Price U.S. \$7.95. This way the face would be covered completely with type, like other "real" magazines, only differently.

Furthermore, I felt it had to be a female face, which would seduce you with its looks, looking at the readers (and I'd imagine). The work would be accomplished by covering one eye with the *Emigre* logo. A face of a Dutch-German female would be the obvious choice. However, since Holland, too, is a multicultural society, perhaps the obvious choice was not necessarily the right choice.

The contrast between the title "*Made in Holland*" and this non-white Dutch woman makes one wonder: why does it say "*Made in Holland*?" Well, because she was made in Holland. By putting her on the cover we did not discriminate but instead emphasized the fact that Holland is not populated exclusively by blond-haired, blue-eyed, cheese-eating Scowles. But by a multitude of people of all races living together in a relatively tolerant society, thank goodness."

Armond Mervin, designer of the cover of *Emigre* 25, Amsterdam, Holland.

Is design exportable?

(WHAT DO YOU THINK?)



Cover *Emigre* 25. DESIGNED BY ARMOND MERVIN.



Page from *Emigre* 25. DESIGNED BY ARMOND MERVIN.

Continued

06

23.30

SCHOOL TRANSMISSION +
LATENT CLASS

PARIS

40. Rap Veron F- 75048 Paris, France
Figs 33 i- 4254 30 / 73
Fax 33 1 - 4252 48 / 66

WHERE IS THERE ANYB

COULD YOU, SIR, PLEASE,
SEND A F*CKIN' FREE FRIDGE CATALOGUE TO
THE
BAD BOYS AT THE ADDRESS CI-DESSUS...
THANK YOU MATE. LOVE,
YOU RULE, MAN!!!!

4475 D Street, Sacramento,
 CA 95811 U.S.A.
 Phone 0916/481 4344
 Fax 0916/481 4355

CAL MED R N L A
3.30 PM

SACRAMENT

© 2005 Blackwell Publishing Ltd, *Journal of Internal Medicine* 258: 103–110

Mail:

Cover 4

07

M 1993

Please.

OH. PLEASE!
OH PLEASE!!

Dear

EMIGRE



COULD YOU
SEND ME

^FUCKIN'
FREE

Emigre catalogue

Chanez

LAURENT

58 RUE
LETELLIER
75015 - PARIS
FRANCE.

Mail:

CORTA D

08

Dear Emigre,

My country (Morocco) is going in terms of experimental typography and design, as am I. Yet we have been rapidly exposed to and saturated by the "new wave" of thought that challenges traditional graphics.

Your publications and others, such as the book "Typography Now," create a desire for something new, a source of inspiration that speaks out against "accepted" graphic design in general and examples of pushing boundaries of design.

Yet it seems a malady of our recent exposure that rampant plagiarism and stylistic theft of your work occurs. This "stylistic detection" is often encouraged or emphasized to students by lecturers looking overseas rather than to themselves for ideas, stifling the discovery of our own "design."

Since we as design students were exposed to the work of Emigre and others, such as the Cranbrook school, I have seen your work become like a design Bible; work that is like a revelation in design for the student "generation." Yet it is often taken out of context and creates an effective barrier against our self-expression. This is why I wish you to rescue our design community from misunderstanding.

Please come and share your ideologies, bring some friends...

You will understand my frustration if you look at my favorite example of plagiarist technique. This overshadows my friends and me, a host of borders that follows your theme in the *Emigre* that is traditional design.

Yours truly, deeply,

[NAME] Hassan, Morocco, Morocco



Exhibit A.

Dear Emigre,

As a long-time reader of *Emigre*, I should have written this two letters ago, but I enjoyed #24 so much that I decided that now was the ordained "right" time to write. You have created a very inspiring magazine, a magazine that celebrates new ways of thinking and new ways of creating, a magazine that brings enormous pleasure with each issue.

Please keep up the great work. You've got a lot of loyal readers out here.

Sincerely,

Bill Gubben, World Communications, Knoxville, Tennessee

Re.sponse:

"Lilliput" ?

We've received more than a few letters from our readers asking about the K&D Records anniversary book titled "Lilliput," mentioned in the introduction in *Emigre* #24. All we have is that "Lilliput" was published by K&D as a limited edition to celebrate an American licensing deal for their artists. The book was designed by Vaughan Oliver and Chris Bopp at V&B, with a text written by music critic Martin Aston. It also contains two CD's covering K&D music from 1980 through 1992.

The book was meant as a gift from K&D to their friends in the music industry; you would have to write K&D to see if it is for sale. Their address can be found on any of their releases. If you're lucky, you'll run into a copy of "Lilliput." I put up for sale by some evening collage radio DJ at our local independent record store.





The following article, written by Kerry McIlroy, was first published as a letter to the editor in *The Telegraph* (October 1992) about the activities of the Telegraphists International Association. It was later brought to our attention when it was listed on Apple Link.

The issue concerning debate on typeface and software copyrights seems far from being resolved as we continue to witness ever increasing numbers of illegally copied versions of typefaces available. In this article Kerry McIlroy articulates our intention to fight font piracy.

Perceived Price

Too High

I've been reading the various debates on font piracy and what those people — specifically *Allyp* — propose to do about them. Far from being a font designer, a font designer or a typesetter/manufacturer, I am merely an end user whose main desire is to get on with the job without a lot of legal nonsense getting in the way of getting on with the job. I am concerned about protection of intellectual property rights. But I think that "protecting" intellectual property by forcing lawyers to hunt down pirates is solving the wrong problem — kind of like asking the IRS to eliminate tax evasion.

I'm just as concerned about the problem of copyright violation as you all are. I'm passionate about my purchasing of fonts and my use of fonts in the intended spirit of the contract. And given a reasonable choice, I want to tell you why you have font piracy.

The number one reason is that the perceived price of font programs is too high. I'm not about to debate whether they're "really" too high — I claim that the perceived price is too high. In my opinion, going after people for the words of the *Early Show* "with names and bloody great ones" will not solve the problem, and like the drug problem, may well make it worse. Font license agreements are just as much noise. When a font package which I've bought arrives in the mail, my immediate desire (for most professionals) is to open the package and install the font and try it out to see what it looks like. The license agreement is just as much paper to be recycled — it adds some value to the font program.

And the license agreement is usually couched in language that the ordinary person can't make any sense out of anyway — only another lawyer can interpret the license and maybe, if they're lucky, come up with the same interpretation the original lawyer intended. If the intention of the license is far longer to talk to lawyers, that's fine, but I think the intention was originally somewhat different.

In my opinion, possibly the largest source of piracy is people with personal computers in their homes and small business offices, who give copies of fonts to their friends. Copyright law can be effective in preventing one person from making 88,000 copies of a publication — book, font, whatever, and selling the copies for profit. I do not condone such behavior.

However, the copyright laws are and will continue to be singularly ineffective against 38,000,000 individuals making one copy each of a publication. I firmly believe that you cannot eliminate this source of piracy. But you can bring it to manageable proportions.

The best way to bring this last source of piracy down to manageable proportions — is a least where it's not worth worrying about — is to cut the price of your fonts down to a level where the average consumer — male consumer — will find buying more convenient than stealing. And, quite incidentally, in a least where the rip-off artists can't make a living stealing your fonts.

I'd like to illustrate my position using a couple of examples, both from personal experience. At the end of 1990, McGraw-Hill published *Introducing the WYS System*, a book I had written. The book took around two years to write — a time comparable to designing a font.

One day I happened to be in Grubbs Copy in Berkeley, California, and observed some students copying huge chemical textbooks of the very expensive variety published by McGraw-Hill. Why were the students copying the books? Because they were too expensive. The perceived cost was so high a student could "afford" the time to stand and copy the material, then pay the three cents (maximum 1992) membership per page.

I received this would-be letter to my book. I signed McGraw-Hill into a position of pricing my book at a level (\$1.9 for 500 pages) where the perceived cost to copy was more than the cost of a straight purchase. Remember, this was 1990, when there weren't too many WYS systems around. Expected sales would not be high, so my pricing strategy was silly, right? Well, of course, here we are, two years later, and we've sold 500,000 copies of *Introducing the WYS System*. We rode an expanding market up to good sales numbers. McGraw-Hill now probably grosses around \$1,000,000 off this one book.

Here we are in 1992. My latest book — *Postscript by Example*, published by Addison-Wesley — should be in the stores right around now. This book took over two years to write, is 448 pages, and contains more than 700 illustrations. According to the notions of intellectual property, to which I subscribe myself, I deserve some compensation for my efforts. Writing a 448 page book as *Postscript* — surely this must be an effort comparable to designing a font family.

Based on fair pricing, then, I should price this book around \$250, right? How many sales will we expect from a \$250 paperback? How many people will decide to copy it? 448 pages at five cents per copy comes out around \$23 — much cheaper than buying it. Would you pay \$250 for a paperback book?

"Well," I hear you saying, "fonts are works of art." I'm sure that is true. Are you copying my book is not a work of art? But the size of the market dictates my most realistic development costs over a limited number of buyers." Sure. That was three 10 years ago. Now your potential market is around 90,000,000 computer users. By the laws of the millennium, the market may be 300,000,000 systems. Suppose only 10 percent of 300,000,000 users buy only one font pack (but you can't buy just one) of \$20 per three. That comes out around \$60 million annually.

Suppose the actual success of your (see how casually I predict the size of the market?) isn't that what's already happened anyway? If you really think you can recoup \$400,000,000 by paying lawyers to sue people suspected of piracy, how a go at it. But I'm writing to tell a case of good champagne you'll probably end up paying \$200,000,000

Font

Piracy:

Contin'd

Subject given to *THE TYPESETTER* is an issue of the professional graphic arts industry. \$14 per year in news. The address is 3251
Washington Avenue NW, Suite 235, Washington, DC 20007



is legal fees.

Let's say to this donor that shops were to cut the price of every \$400 font package to \$10, and simultaneously fire all their lawyers. They're just immediately saved around \$100,000 per lawyer per year on legal fees, and now people who would normally think twice about fonts will be happy to pay the \$10, and I bet Yu Bille Garner would sell more than five times as many font packs at the new price, and cut the piracy down to a level where it's noise compared to revenue.

Maybe I'm already preaching to the converted. I see IBM fired a major lawsuit in this bottle recently. Other font vendors should consider getting wise now, before the benefits of their high quality designs are lost to piracy because the salaries of lawyers priced their companies out of business.

Henry McGinn, Thibodeau Software, Pasadena, California

Response:

Dear Henry McGinn,

As both a typeface designer and owner of a font foundry, I agree with many points in your article, while I disagree with your suggested solution.

I agree that font licensing is not completely fair, a good example is your point about licensing requirements for service bureaus. It may seem unreasonable to require a service bureau to purchase a copy of a font, solely for the purpose of setting a one page job for one client. But what is recommended? I wonder after how many jobs, or pages, or words we should require the service bureau to finally purchase the font. And who should be responsible for keeping track of this usage and subsequent payment?

To simplify such calculations, and since there is no enforcement agency to administer such payments, font manufacturers have been forced to establish a fixed price for the sale of a font package, based on average use. Some users who use the typeface once, may not feel that they get their money's worth, while other customers who use it everyday in their corporate identity have not paid their fair share. The current pricing is based on the hope that it at least not "overcharge" of prices too "passed-off" many designers and service bureaus who have decided to disregard the law.

Personally, I would prefer a more equitable licensing per-use fee, which would be much more fair, and would not discourage the use of economically available typefaces; which the current system does discriminate against.

Also questionable is the definition of reasonable compensation. Shouldn't the payment to an author or artist for creating a work be based upon the value of that work to society, instead of how many hours the artist spent on it, or the cost of his/her education? The value to society is determined in the market place, as customers decide to, or decide not to purchase the product.

So it is particularly odd that the type designer in most cases receives only a few pennies for each \$100 worth of font sales from a major vendor. Typically, after a font licensing company pays for the marketing, the discounts to the resellers, and shipping costs there's not much left for the designer.

Your comparison of font licensing to that of book publishing is interesting. Although it is true that a book can be sold for less than the cost of making a single copy on a xerox-type copying machine, thereby making illegal copies too expensive, this can not work as a prevention for illegal software copying, since the cost of illegally copying a font is the cost of the computer disk. No font manufacturer can afford to sell fonts for the price of a disk!

The nature of font licensing is also very different than that of written material. When someone buys a book, their rights to that copy are limited to their reading of the material; they don't get any right to incorporate any part of its contents in their own work, in fact such use is strictly forbidden. On the other hand, when a font is used under its licensing terms, it becomes part of a design and in many cases increases the value of the piece. Take for instance a T-shirt design that uses a word set in a particular typeface for a unique visual impact. The success of the T-shirt sales will be largely the result of the attractiveness of the typeface design, and no additional payment is required to the type designer. What a deal! It's also shocking to realize that the resulting design, T-shirt, or poster, often enjoys more copyright protection than does the original typeface design.

Ironically, the use of fonts is much more sorted to the legal guidelines governing the use of music than it is to the use of written material. For example, when a movie company makes a picture, or an ad agency creates a commercial, they must license the music based on the songs; shouldn't they be required to license typefaces in a similar manner? They can't use the soundtrack off of an album, simply for the price of the CD, but they expect to get unlimited use of a font software from the purchase of a computer font disk. Doesn't even fair, does it?

To significantly reduce the price of font software, we would need a way to charge for each use of a typeface. A good precedent are ASCAP and BMI, the two companies that collect music royalties from air play & broadcasting and in turn distribute the royalties to the artists or publishers. Why not set up an agency for administration of font royalties based on usage, just as exists within the music industry? Such royalties go directly to the artist, and are not subject to percentage cuts from distributors, or resellers.

I could live with a payment of one penny for every time one of my letters appeared on television or in printed media; in fact, I would give my fonts out for free if such a licensing structure was in force.

Josiah John, Image Fonts, San Jose, California

Font

Piracy:

Continued

(Typeface designer)



The following letter was sent in to John Bower (The designer of, among many other typefaces, the Typografs family) in response to various articles regarding font piracy that Susana Lobo had sent him.

February 8, 1992

Re.sponse:

Dear Susana Lobo,

Your letter of February 1 arrived today. The confusion about font piracy and related issues are, naturally, of considerable interest. I was relieved to see that the conduct of Calligraphix (now owned by Agfa-Milan) and the very suspicious part of ITC's Executive Vice President (as he formerly called of late "accuser of" as Calligraphix) were mentioned in the exposed titled, "Was the Best Pirate Please Stand Up" (published in the October 1991 issue of The Typographer) — and that the parties in question have evidently earned the scorn of somebody besides me. How comforting it is to know that I'm not the only outspoken person.

"Bene-Again" Agfa-Milan and "Wiser-Than-This" ITC continue to sound the alarm (for the ad revenue in typefaces and reproducers provided by ITC's President and CEO in the most recent issue of B&B Volume 19 number 4, winter 1992), as desktop publishing continues to grow by leaps and bounds. It's the same position type manufacturers have taken for years, this time with the added conviction that we in the graphics arts haven't tried hard enough to uphold professional standards, and that the current state of affairs is partly our fault. Often, they remark about the casual practice of duplicating fonts illegally, as if it were our job to stop it. Maybe that would be less unreasonable if all [typewriter] designers were permitted, under the conditions of ITC's restrictive contract, to both own and sell their original typefaces, but that is not the case.

When the Editors of B&B — or those on background vocals — harp about font protection (telling that font piracy from typeface designers would) I am truly skeptical. Designers get hurt, no matter what, but companies that have abandoned ownership of the fonts are really the biggest losers. If they were truly concerned about inequality, they could look at their own attitudes & policies toward independent designers. There's too the fact that, without the gall of ITC's well-paid top executive presuming to lecture typographers on protection and survival strategies, & let him know the folly of it is sort of like a frantic despair whose policies is obvious: avoiding the snarl on the basket brigade, "For God's sake, stop spelling!" To be a success in life you must take pride in your work! (Services create important responsibilities, for God's sake, please for the unemployed or underemployed laborer!)

I, for one, don't give a hoot about Major Marketing's graphics arts market going up in smoke. In fact, countless letters are getting a holding is the best way to get rid of the rats. As a type designer who has never been represented by a publisher who sought to burn me, I would much rather stand back from the flames a little bit and toast marshmallows. Once the smoke clears, the lot can be cleared to put up something new. Your suggestion of a structure similar to the one used by recording artists makes sense to me, and would be a fitting monument to all the [typewriter] designers who got involved with demanding brokers and lost not only the rights to their type designs, but a handsome share of the profits, too. The trick would be to exclude marketeers who, because they tend to be short on design talent in the first place, try to position themselves where the money changes hands and the sales figures are monitored. Such opportunists must be denied entry of every form.

Yours,

John Bower



Book

Valicenti:

12

a conversation

WEST

Everything good is fragile

(and the bad endures)

R.V.

a conversation

Rick: 4:10 p.m.

Rick: Is Rudy, how are you?

Rudy: Four, how is it going?

Rick: First, is it going good with you?

Rudy: Yes, thanks and thanks for calling back. I was wondering if you had a few minutes maybe not right now, but whenever it convenient to ask you a few questions for Emper.

Rick: Yes, go ahead.

Rudy: Right now?

Rick: Is it good for you?

Rudy: Let me text on my machine so I can tape you.

Rick: Okay, the simple, Rudy.

Rudy: Well, you know, we want to do things accurately.

Rick: Absolutely, I know that's your motto.

Rudy: Right, the truth.

Rick: Did you see what David Carson did on your behalf in the new Ray Gun issue? The Ray Gun Type of he produced. That was kind of risky, wasn't it? For those who know, instead of the target, there was a square target, instead of the letters but there was a gap.

Rudy: That's the last time our work has been parodied. Or, you I think it was more as an homage. Either way, we're forever, at least.

Rick: I think you should come out with a license now! A license with a Ray Gun license on it!

Rudy: I don't know. It's caused enough confusion as it is. We had people calling us wondering if Ray Gun Type was a spin off of Emper Type, which it isn't. We have nothing to do with them.

Answer: I'd like to ask you a few questions in response to the letter you sent me recently and the things I read about you in an article in *W&A* magazine.

Answer: You can't believe what you read in those other magazines. They don't use tape recorders.

Rudy: You noticed that too? I don't in the sometimes. It seems as if editors are barely interested about whether what they print is truthful.

Rick: I am kind of getting a kick out of playing with the media. If you haven't noticed it, I have been doing it, and I'll probably get more out of hand as I get older.

Rudy: The sort of heads are some of the questions that I want to ask you. I remember clearly when I first interviewed you for or six years ago in Emper '89, I'll now document you worried about your career. You are today, a very me I know and very self-centered designer. Then, to the surprise, in the letter that you sent me recently, you mentioned that your new main personal objective is to find and produce "Thirst" for art and that you go on to say "Ultimately on many things in the past" for you disappointed with doing graphic design work like it ever? Besides the money, has it perhaps not brought you everything you were hoping for in your life?

Rick: Here we go, and I say it cautiously, as to begin your paragraph, you must say: "He proceeded with a great deal of caution." I really do adore my patron. And I have been a really lucky, lucky designer to be able to cultivate a few amazing relationships and to be able to keep them for any number of reasons. Whether it's good work, a successful relationship or fun, whatever. Having a particular knack has allowed me the luxury of not having to go out and shake trees and make cold calls for new business. Usually people come to me with an inquiry and I've been able to respond to most. With few exceptions, I get three types of inquiries. One is the clientele that comes to me out of curiosity: "They've called **THIRST**," I wonder what that's like." With that curiosity comes a certain expectation on their side. The expectations are rarely the same as the reality, which is sometimes for the better. The other type of client is the one who seems to know a lot about design. And perhaps the more they know, the more expectations they bring. With more expectations, the fewer discoveries they are able to have and the process isn't quite as smooth. Then there is another kind of client that comes in, the one who wants me for whatever kind of status they want to assign to the project, so they can say, "Yes, Rick Valicenti has designed my piece."

Rudy: What's that to me, Gilbert Paper Company?

Rick: No, I think that on the contrary, Gilbert has been one of the more fulfilling, remarkable experiences I've had in my entire life. I have met people there who are so supportive, so encouraging, so nurturing of design and of the process of design, that it makes all other relationships seem careless.

Rudy: How much is that your own doing and how much is that due to their attitude?

Rick: You know, I am the same person all the time. I've never really made a distinction between marketing and art, and, a great book for Q&A or a new line of paper. And I have always tried to work for those clients who have come here because their attitude well appreciate the attention to design. Usually, they are design specifiers of some sort, whether they are an architect or an interior designer or a graphic designer or a color separator. I have for the most part been involved in that sort of designer-to-designer trade, as opposed to banker-to-shareholder trade. But with Gilbert Paper, it is very special.

Rudy: Why do you think that is?

Rick: I just think it is their level of enlightenment. There are people who get it and there are people who don't get it. I'll never find a relationship quite as intense and as nurturing and as encouraging as I found at Gilbert. And if I do, hey, I'll be very happy. However, the success of that relationship has made it very difficult to deal with the more flawed relationships, the ones that you have less presence in.

Rudy: This is the reason why you'd like to start working on me?

Rick: Yes, it's like stop nothing you much of my soul, the profession, put by it's definition, demands that anyone pretending an artistic or intuitive side to their contribution have the "her taste" age either up or down.

Rudy: With Gilbert Paper you had created a person in which you could have really influenced a lot of people, though. With the money and marketing power of companies such as Gilbert, you're always going to reach many more people than when you do the work by yourself. And with Gilbert you seemed to have the freedom to let your own voice be heard besides selling paper for them.

Rick: We were very much tuned into a similar frequency. They are very receptive to new ways to market to a design audience. But mostly, they are very aware that the game has changed. Designers and the popular culture in which they function today are different than they were in the days of James Moos and Champion Paper.

Expectations deny discoveries

R.V.

Valicenti:

Continued

a

conversation

Red: How are they doing?

Red: **TIME AND EXPERIENCE.** Designers, like everyone today, have seen so many things and they have thrown away so many things. The paper companies have spoken in such generic terms, so impersonally, in middle of the road, so concisely, in their decisions that the audience stopped paying attention. And I don't blame that audience. My contribution to this company, and their willingness to hear it, is now their contribution as well. Their conservatism of other designers is twofold. They don't want to create things which, when they are promoted, are disposable. They want to contribute to design's archive. And when they create things that are informational, they don't want things that are hardened with type and errors. They want it to be simple, direct and legible. That is a fantastic gift to every designer. As they put these things in front of the designers, hopefully the designers will be inspired or encouraged or challenged to bring similar attributes and attitudes to their own clients, regardless of industry.

Red: The following question is perhaps a bit unfair, but I'd really like to hear your answer. In the recent issue of *ADP* you stated that "I am personally committed to making all my creative energy go towards projects that are good for human life." To underline how serious you are about this, you take out what you call a paid double-page ad in *AD* magazine, which must have cost you roughly \$3,000.

Red: \$2,000 to be exact.

Red: My first question is, how do I know that you are not doing this to simply further your own celebrity designer goals, and secondly, wouldn't it make a whole lot more sense to pay that \$3,000 directly to an *ADP* foundation or any other organization devoted to the betterment of human life?

Red: You're absolutely right. I could do that but, as you who makes generous monetary contributions during the year, the feeling you get from seeing that check is a very different feeling from when you make a move, a mass, a ripple.

Red: That is perhaps because when you write a check, it is more anonymous and you don't immediately experience the effect, whereas when you publish a double-page ad in *AD* you probably will get reactions and phone calls. People will notice it and you will hear and see and realize the response. However, that's all for you, not for the people for whom these donations are intended.

Red: I don't agree. My philosophy is that raising consciousness is equally important as raising money and if I can encourage other designers to maybe move off their own passive track, well, haven't I made a significant contribution?

Red: Certainly if that's the case, have you noticed if anybody has been moved by it that way?

Red: If I did the ad only because I saw direct results, I would be cheating my myself though passionate efforts. I think it is important to keep doing it and, hey, they'll come around. We do witness much more dialog in our community about graphic pre-designers efforts. A designer out of San Francisco sent me a warning label poster as big as a wall for a Christmas gift. Its subject matter was about the environment, a very powerful, simple message, if that were posted on a construction site fence in any city, it would really have some impact. However, if for one would much prefer to see the reproducible medium that we already have, "the magazine," as my favorite medium, versus a construction site or a telephone pole or a bumper sticker, I think it is much more alive and closer to my level of consciousness than just writing a check. There are enough photographers out there who have much more than \$5,000 to give to a local hospital. I think it is more important to activate the real control group, the graphic designers, who have all the communication power in this country, and to shift them off the status quo and into a new world out.

Red: You talk about this also in the *ADP* article when you state that "The design teams who really have the audience are not out there putting it to good use." First of all, how do you know for sure that these "design teams" are not already donating their money and/or time but in a quiet, more private way, to these good causes?

Red: I don't know, but I suspect the majority is hiding to act from a platform of responsibility.

Red: Many graphic designers do not have the celebrity status and do not get the high profile jobs. They are creating it, designing completely mundane, utilitarian printed pieces. How are they going to be talking about *ADP* and the betterment of human life in that role, through this type of work? Or are you talking specifically about them doing good basic work on the side?

Red: No, I am actually encouraging them to create their own arena, as I am doing. No designer that I know is buying ad space...yet!

Red: The only other person I can think of, recently is Jeff Koons, the artist. But these ads are hardly for the betterment of human life.

Red: I just bought another ad in *Creativity* magazine that comes out in conjunction with some press they gave TRAMM and it says "BUT, DON'T FORGET DESIGNER'S RESPONSIBILITY." It's a little on



TO REMAIN THE PRESENT ART AS IT EVOLVES

Double page advertisement in f.d. magazine.

SEE JUNE AND PAGE TWO OF IT (24, 24, 24)

Rock

Valicenti:

Conrad

15

a

conversation

Full page advertisement in Creativity.

SEE HOW WE PUT THE ART OF DESIGN INTO THE ART OF MARKETING. VISIT US AT WWW.CREATIVITYMAG.COM

both *American Express* and *Life* magazine in terms of graphics and content, in very discreet type, it also says "XXXXXXXXXX (this doesn't exist)" and a phone number. But its advertisement message is about hopelessness. I want readers to see an optimistic image and an optimistic point of view. Whatever feeling I have that owner with, I just hope it is happy and about to see that's a \$5,000 contribution to 17,000 people. That's pretty generous. Now, damn, I am not a philanthropist, I also hope someone will call that number asking us to send them a postcard about the typeface we are advertising.

Ruby: The book was something you also mentioned in your letter that "under the umbrella TRISTEZA" I'm entering in a type development effort? Would you care to bring up the very letter further? It made me very curious.

Bob: Let me be very honest with you, who makes a living doing this. As we speak, I haven't even heard the fact that I want to ask. I want to offer the Bronx font. We finished designing a couple of weights and did one word version called Bronx. And we are done with a vernacular font that was copied from a building facade. It was photographed and scanned. It is the real deal vernacular font. It is not the lip service towards the vernacular that we see from other designers. It's the real thing and it's called GOGA GOGA.

Ruby: I was wondering what had happened with Bronx.

Bob: We spoke briefly about Empire Fonts releasing it, but when I saw my relationship with Gilbert blossom, I didn't want to sell their typeface that was so closely associated with their EBBE grade. I didn't decide to make it available until I noticed people had started rapping it all. I thought this was ridiculous and figured I might as well put out the real thing. What I really want to do, though, is to eliminate clients. Not partners, clients! I want to release fonts, publish a book, whatever, I've come to realize that I'd rather work for TRISTE than work for Joe Blow. You probably know how unsatisfying that can be.

Ruby: What kind of book are you going to publish?

Bob: The book, and it may take a different form each time, is along the lines of that "Five and Four" book that Gilbert sent out. That book was originally designed for an introduction of EBBE in Australia, Japan and Europe. It turned out that they had a few thousand left over and they were getting a lot of responses from designers but had seen the review in *id* magazine. So they chose to send copies to the people on the A&A mailing list, even though that was not its original audience.

Conceptually, it was to be a sequel to the first big EBBE book for another international marketplace. That's why it was so full of, if you will, TRISTE and Bob Valicenti. But I know that during that process there were a lot of things that I wanted to say that were inappropriate for my responsibility to Gilbert. I have some things to say and I'd like to find a forum, a new medium, for that. You have certainly satisfied it. The next medium goes like that. As a recording artist, you can put out a release once or twice a year and people say "Wow, so-and-so has put out a new CD, I gotta have it." I think it would be very exciting if there were a publishing concern devoted to the work of artists and designers and it was not based on subscriptions or looked into a format of paper and staples, but based on purchase, somewhere between a vanity press and a magazine. The publishing concern would have a stable of selected artists who would contribute, and you say, "Wow, the new releases by David Korman or writings by Fred but is not. Getta have it!"

Ruby: This is like a part. This is what you'd like to do alternate covers and become a publisher?

Bob: If I could work for patrons who are as nurturing to graphic design as Gilbert was, or, at least, a group called the Dollar Center, boy, then I'd always work for patrons. I'd like to create an environment for young designers, a collaborative, creative environment, with as many fired-up doors as possible. Not because my dick's bigger than everybody else's, just because it's more fun. The talent here and the things that we do for ourselves has a lot of energy to it. Just a fun, and gets often it doesn't get tapped or exposed. I have a perception of what an office like Herb Ruben's is in Rotterdam. Here is a guy named Gert, who maybe isn't the best designer in the whole world, based on what I've heard from people who passed through that space, but who has designed a database, influential and inspiring environment for a lot of people, in this country, except for maybe David Korman's office and the activities at Greenbrook and Gekko's, I don't see anything like that. And I would like to create an environment that invites designers from around the world to come work on a project, to have a place for them to stay, to truly have a studio, in the recording studio center, where collaboration is everything. And the world's studio would come to this place online TRISTE and they would knock on the door and say "Who's working here now?" And they would know that the best young talent in the world would be here.

Ruby: With Gert's theory, the way I think he's made a successful is because he and I haven't had in Empire 2's creative business that, he is a phenomenal sales person. It has been off my hearing much as he would have been successful. I think that's how David Korman has been able to do what they do. They have in the end, been able to finance it off by working for large corporations. I suspect how you see the money coming in?

Bob: That's a good question. I hope it comes in as soon as I put this whole thing in motion. And I think I am starting to get it in motion as I am talking to you. I tell so many people as I can. That's really the first step. But as it is set in motion, it will come from some publishing income, maybe from some product that we'll develop here, and maybe from the world's



Rock

Valicenti:

Contin'd

16 THE 3P'S a conversation

design-creative clients are always about new ways to communicate to their public, new ways to market their product. The success in marketing products already exists here at THIRST. And if it were a secret club, I'd kick around the country and I'd ask myself, "Do I want to take my work to London or do I want to take my work to NYC or THIRST? And they only go somewhere in between, to Pittsburgh, Richardson and Smith, where David Richardson works or, maybe, with a little less courage they'll say, "Mmm, Pentagonum, that's the place, it's still pretty decentralized" or "Let's go to the place where there is real fresh energy and fresh talent and new ideas, let's go to THIRST!" And there the media are varied and the competition is at its highest level and the experimentation is done without trepidation and the failures are as valuable as successes. I'll be the first to admit that right now the whole place is in a dream phase, but if anyone's qualified to be a dreamer, it certainly is me. I'm qualified. I've dreamed myself this far! Five years ago I went to San Francisco and did that lecture at G&W and I was very green and very nervous, as I still am. But now I am much more confident, confident that I can serve business and serve the profession. R.E. Maurice said something very fundamental. He said that every designer should adhere to the three P's: Passion, Persistence and Propaganda the profession, and I am doing my personal best in every category. Most people say that you have to be a teacher in order to propagate. Wrong. Fear is not a teacher, you are not a teacher.

Rock: How come you are not a teacher?

Rock: I am doing it my way. Just like you are. We are all trying to find our niche. Do you want to deal with the politics of teaching every day? I don't.

Rock: Well, if I don't have to deal with the politics of teaching, I am certainly dealing with the politics of running a business. Even professors are in administrative and less creative parts in it. And as for teaching, I don't know if you remember the name or did about Peter Bell, the young teacher/les from London. Here is a guy who is actively looking for a way to influence designers in a totally conscious way by reaching them before they enter the profession.

Rock: And he is doing it. It's just like the question of whether you should send a check or whether you should buy ad space. We each find our own little puzzle to splash around in. And agree the ocean of activity of all these little puzzles get together.

Rock: If you were to ask me \$1,000 Foundation for what you would prefer 100 graphic designers sending them each a \$1,000 check or 200 graphic designers buying ads in magazines raising consciousness about AIDS. I'd be very surprised if they chose the latter. But I can't be wrong.

Rock: It would be expected if they said, "Please say the ads." But I imagine that they need money as much as they do awareness about the issue. In this country, during the Bush era, there was the WPA movement and at that time the talent across the country was involved with creating images that functioned to a large degree as propaganda.

Rock: The question is, and this applies to just about what effect did it have?

Rock: In terms of feedback, besides your phone call now, I received one fax. But what it did allow me to do is to put that particular ad, and that body paragraph commentary regarding that ad, in *ADW* magazine, which reached another 50,000 people who may not have seen the AD ad.

Rock: That's true but again you are promoting Rock Valicenti.

Rock: It's either promoting myself or the issue or both. The subhead in the article states "YOUR APOLOGY?" You are what you are. It's just that I had to do it! I didn't ask any questions. I didn't ask my wife whether I could write a check for \$5,000. I simply had to do this. It's not that I put my phone number on it. I didn't even spell out the word THIRST, or just says "THIRST" and along the side it says "If money talks, why won't it listen?" I guess the follow-up ad should be something like:

"If it listens, what does it hear?"

Rock: Rock, let me ask you a question. What's happening in the world of design, today, that really gets you excited?

Rock: Among other things, you, Rock Valicenti. It really intrigues me what you are doing, sincerely telling people's truths. But I have difficulty making up my mind whether what you are doing is good or bad. I do think that design can be so to better use than it has up to now, but I am not sure if how you do it is the right way.

Rock: Do you think I am doing things that will hurt the profession? Because that's the last thing I want to do.

Rock: I don't think you are hurting the profession, on the contrary. I simply have a difficult time grasping your intentions. When designers and artists often become so involved in a good cause, it is always difficult for me to see why they are doing it. Is it because they are truly interested with making this world a better place, or is it for their own personal gain?

Rock: Four or five years ago, all of a sudden, we, the design community as a whole, finally realized that we were contributing to an enormous amount of paper waste. From that point on, paper companies went on a barrage of promotional campaigns marketing and selling new lines of recycled paper! Simultaneously, I started receiving dozens of promotional pieces from designers, always prominently stating that their piece was printed on recycled paper, as if that in itself made the piece valid. I believe there were even design competitions held only for designs printed on recycled paper. The fact that you use a recycled paper should be the norm, not the exception. Your concern for saving the environment should not be a way to sell yourself or your designs, it should be a natural concern. But perhaps I am naive, and perhaps people do need to be reminded about this commodity to ads like yours.

I think the ADW did a great job informing people about recycled paper. They made many designers aware of the pros and cons of recycling. But they do it in a quiet way, not belabored with hype and excess, to get across your perspective of Valicenti's approach to information. Did you ever consider using a more quiet approach?

Rock: I don't think I should choose to publish the ad in *Money* for or *Interiors*.

Rock: Actually I was going to ask you why you didn't advertise in these magazines. In *Money* for or *Interiors* you would have advertised towards an audience who doesn't know you. You would have remained more private. By doing it in *ADW*, you reach people who know you and your work. Designers won't look at what your message is. They will look at your design, and the design is so beautiful and designers, they'll only look at the surface. Whereas in people reading *Money* for or *Interiors*, since they are not all graphic designers, perhaps you as a designer could remain anonymous and your message could have come forward.

Rock: Let me tell it to you straight. I don't want another situation in my life where my personal sublimated emotion, which often bubbles to the surface, gets perceived as promotion. That happened to me at the AIDS conference in Chicago and, damn, it was on that stage, nobody else was, and that was the last way I wanted to behave. I just couldn't find myself standing at the same podium that Joseph Bittler-Doroshenko stood on. We fucking say I could do that. When I went there in the morning, I didn't anticipate being at the edge of the

Rick

Valicenti:

Contin'd

The **BOOK COLLECTION** is available through **THIRSTYPE**

Call 1 (312) 951-5251 or fax 1 (312) 951-8158

RIGHT was designed originally for my collection of **ESSE** OF GILBERT by Rick Valicenti and Pauli Marer. Additional weights were designed by Tom Martin. A typesetters version page-gal accents and xerxing pairs were prepared by Greg Thompson

stage. I was kind of moved to do that. I got to a point where I can't explain why I do that. You can question my motives. And maybe I should function anonymously, and, who knows, maybe I would be better off. I don't want to be the Jeff Koons of the graphic design profession. Even though I appreciate what he is doing within the art world, I don't think our profession needs a Jeff Koons. It's hard for someone who runs a design office and has a reputation of entering and participating in the small arena of design competitions to also do something that has the passion of a guerrilla artist. It's difficult for anybody to perceive that as real. And I can understand that. I simply know that I am not going to do well giving my money or energy to people to raise money or to design brochures to encourage people to come to fund raisers. I did that, and that felt totally unfulfilling. So I have to keep finding the new method that feels right. I don't mind starting a fire; I just hope it doesn't hurt or hurt anybody.

Ruth: You always hurt someone.

Rick: Yes, perhaps. When you are in a position where people pay attention to the pictures you make, if you are doing them with benevolent spirit, with generous spirit, they are often misinterpreted. I know I'll be played for the longest time by this telephone call, thinking perhaps I should have saved my money and bought an ad in *Intercom*.

Ruth: I didn't mean to encourage you. I simply wanted to find out why you do it this.

Rick: I want to feel good doing what I am doing and in the process make other people feel good. The investment in terms of money is the gas part, that's not important. It is a good investment for the soul, it felt good. That's pretty much what I tried to talk about when I sat on the edge of that AUSA stage, which was not easily translated. So if you are predisposed to not like that kind of doing, you'll not understand it. You'll say "That fucker wasted forty-five minutes of my time and didn't show me any of his work." I am due to speak at the NFW conference, and I am on a panel with Alice Isley on "Starting Your Own Business."

Ruth: They put you at the right time. You can be... How are you going to set up your next venture?

Rick: Yes, but I am also going to tell them that it isn't what you think it is. If you are going to do it, do it because you want to create a great environment for people to work in. But to do that, you have to know how much of you is "for sale." That's really what I have become fairly good at. But you know with every bit that you sell, you say "Hey, I wish I hadn't sold that," or you say "How can I buy it back if it goes forever?" These are the issues that I wrestle with.

I always wonder, where do I fit in this profession?



Cover Give & Take book.

DESIGNED AND PRINTED BY RICK VALICENTI, AND ICE FOUNDED AT "TYP"

FOR LARRY HARRIS

Credits:

The **TAKE** & **GIVE** 2 spreads were produced and collaborated upon by members and friends of **THIRSTYPE**

SPREAD 1

"Tataa," Rick Valicenti, Richard Weaver (1991, 1992)

"MaxRayGun," Ron Ray, Marcel Duchamp, Rick Valicenti, Todd Lee

SPREAD 2

"Average," Rick Valicenti, Mark Baum

"Soul," Rick Valicenti, Tony Elmore

SPREAD 3

"Ladder," Rick Valicenti, Mark Baum

"The Teaching of Buddha," Rick Valicenti, Richard Weaver

多岐路









AND THESE WERE PERSONS WHOUGHT THE TRUTH IN THE HIRAL WAYS. HE COULD NOT FIND FOR ALL THE THINGS OF THE DEATH OR EVEN FOR ALL THE IDEALS OF HIS LIFE. BUT HE COULD NOT FIND THE TRUTH THAT WOULD BE THE ONLY TRUTH FOR ALL.

[illegible][illegible]

THE DEMON REPLIED YES, IT WAS MY SONG. BUT I CAN NOT SING MORE OF IT UNTIL I HAVE HAD SOMETHING TO EAT. I AM STARVING.

1. 在下列各题中，选择正确的答案，将字母填入括号内。

THE BORN-ERID BORN: I AM STARVING, BUT IF I CAN TASTE THE
BORN FLESH AND BLOOD OF A BORN, I WILL FINISH THE BORN.

THE 1976, 1978 AND 1980 EDITIONS OF THE 4228-TW2 TERN'S, 1978-1980
THE 1976-1978 AND 1980 EDITIONS OF THE 4228-TW2 TERN'S, 1978-1980
THE 1976-1978 AND 1980 EDITIONS OF THE 4228-TW2 TERN'S, 1978-1980

EVERYTHING CHANGES; EVERYTHING APPEARS AND
DISAPPEARS; THERE IS PERFECT TRANQUILITY
WHEN ONE TRANSCENDS BOTH LIFE AND EXTINCTION.

[illegible]

*****:

24

The Designers Republic: New + Used Exhibition.

Sheffield Hoggan Gallery, April 6 to May 20, 1992.

Over a period of one billion eight hundred and ninety four million and eight hundred seconds they have worked with groups such as Pop Will Eat Itself (for whom they design everything from record sleeves to merchandising to stage sets), the Orb, Cabaret Voltaire, Sade, Age of Chance, Nine Inch Nails, The Wedding Present, Nightmares on Wax, U2, Pulp, Oasis, The Pussycat Dolls, Kase, Whyalla and even Pulp! They design for labels such as Warp, Trezor, R&B, Wax! Mr. Mads, F&B, Time, Ozone, Scimitar and Gilt etc. and work extensively in the merchandising area (their own ranges have included DE Sade etc.). The Designers Republic are currently working on projects for Benetton, IBM, the OVO, Yellow Magic Orchestra, Beat Music, Time, Polygon Window (Apex Towl), Black Bag, B2B, Grammer etc.

The Designers Republic have exhibited their work extensively in Europe, Japan and the United States and were one of the main participants in "The Art of Selling Songs" show at the V&A (designing the posters and signage for the museum). This is their first solo exhibition.

The Designers Republic believe that the record racks are the ideal place to show their sleeve designs. For this show, whilst maintaining a musical theme to tie in with Sheffield Sound City (for which they designed the logo), they want to give an insight into the other areas in which they work. On display will be original artwork, rejected proofs, record sleeves, posters, logos and more.



THE DESIGNERS REPUBLIC
New + Used Exhibition



Poster.

DESIGNED BY THE DESIGNERS REPUBLIC (L&J&J&J)



Produced by P. Scott Makela and John Gable.

03-03-1993 03:30PM FROM MARK ANDRESEN TO 19164514371 P.01
MY NEW TYPEFACE:



USE FOR VOWELS



USE FOR CONSONANTS

*p.s. recieved your new motion light typeface. Confirms
view that we're entering new Dark Ages...*

TOTAL P.01

On White Space:

26
When Is It Not?

by Kim Robertson

White space is nothing.

White space is the absence of content.

Yet white space is the ultimate value in graphic design.

How could something so minimal be revealed with so much noise?

If we were to draw a continuum of taste from trash to quality, there is one graphic design variable that would consistently grow with the increase in quality - white space. Quality design has developed an association in culture with white space as its principal variable (at least), the presence of white space is a symbol of smart, or class, or class, or simplicity, or the essence of refinement. The absence of white space is a symbol of vulgarity, of unclassiness, or at least, of bad taste. These values are something we all take years to learn at design schools and for most of us as practicing designers, they are standards which rule the rest of our working lives. Because white space is the supreme symbol of class, it is difficult to disentangle it from our other art values, since to do so makes you question from where images and styles come in the first place and why we are reproducing them.

Maybe it is only in these Postmodern times that we can start to be objective about modernity. In fine art, modernity was not necessarily about white space. Painting, for instance, was most often about new subjects and ways of image-making. On rare occasions, such as in the work of Malevich or Mondrian, simplicity of spatial arrangement was the major theme of their modernist projects; but mostly, the technical and expressive qualities of line and colour were at the centre of modern creation. But this was not the case in any of the design-related fields of expression. In graphic design, as in architecture, simplicity and less is more govern the taste of the new age and you can only assume that this stylistic dictum derives from similar origins to, say, the Cubists with their drive to uncover the visual essence of structure and form. So I return to starting from zero, which lies at the base of modern expression.

Part of the problem with Modernism is that it has become value-loaded. Modernism developed in controversy and opposition to Western bourgeois values, its ability to shock and provoke was what made it revolutionary. At its best, Modernism was always oppositional. Yet it is a frequently observed phenomenon, that bourgeois sensibility has been along modified by incorporation of new radical ideas, often gently introduced by the design arts, as desirable and constantly changing stylistic features. The factor that is so often overlooked in fine art analysis is economics. In any area of design analysis, to overlook the economic should be impossible.

The battle modern art fought with bourgeois complacency was simultaneous with the rise of consumer capitalism, where every stylistic feature was again a symbol for a new, different and often modern evaluation of taste. Capitalism, of course, holds its special place for modern values. Modern spaces simply serve to brand the image of one product or class of publication over the fussy or traditional image that another product might demand. Style is market-driven. Style has an intrinsic worth apart from the image it desires to be a product. So the white space presented in the abstract, disinterested qualities of a quality fashion layout is there simply to reinforce the market qualities of the fashion garment worn by the model who has also been chosen and photographed to amplify these same ends. In terms of graphic design, white space has been appropriated along with the modern aesthetic to represent the most expensive and desirable class of products being presented by modern commercialism.

Taking on the modern aesthetic

The myth says that the modern aesthetic is oppositional; that it challenges the complacent and mindless values of bourgeois hypocrisy. The history of the fine art modern movement is readily couched in these heroic terms. Design and architecture are couched in similar rhetoric, not helped by those manifesto-writing Futurists, Dadaists and Bauhausers who describe the struggle to find the essence of their art through function and truth to the material of construction as the artists' greatest modern rule.

Then, an first, oppositional Modernist aesthetic came on top of an already developed bourgeois aesthetic - one that had itself developed in opposition to the aesthetic of ostentation and display left by the monarchies of the 18th century. So the bourgeois aesthetic sought to hide the presentation of wealth behind a discourse of interest into areas supposedly outside the economic and the necessary, and so elevated the arts and presentation of self through them. It became the principal cultural value, thus the dominant bourgeois expression in material things is one of detachment and detachment. Each as aesthetic focuses therefore more on the form of doing things rather than the material things themselves. So art, and especially design-related practices, were sitting ducks for incorporation into the bourgeois aesthetic. And this is the commercial economy of late capitalism and the expression of form in design becomes inextricably linked to the dominant bourgeois aesthetic. One represents the other.

An aesthetic is an expression of value. Every time you symbolize something through aesthetic presentation, you are branding it with that value. If, for instance, white space in the ultimate value in graphic design as a cleaned marker, then to package perfume in a plain, glossy white box and to label it in the simplest, smallest black lettering possible would be the most logical device to describe ultimate high class to that product. But to describe the box with flowers and odd gold script is to use aesthetic elements but not to describe high class. So the use of our aesthetic is meaningful because it also enables and correspondingly detaches the sense of the other aesthetic with which it can be compared. After all, aesthetics are not black and white. Aesthetics are general tendencies - more this than that - more simple white space than busy clutter - and necessarily comparative.

The strength of an aesthetic is not just demonstrated through its use, but also through its absence. The aesthetic's use to praise the white perfume package is the same aesthetic I use to criticise the flower packaging. We all incorporate an aesthetic into our system of taste and identify our own particular range of dualities to represent us. This we show to the world as all that we own and all that we produce. When we produce as graphic designers it is all the more important because it is not only what we own; it is also perpetuating systems of taste that hold our readers/the public into their social position. By consistently producing and therefore reinforcing good taste design we are perpetuating the differentiation with bad taste. White space is not just. White space is a tool appropriated from modern design to create a sort of nonsense of value - a sort of social engineering.

On White Space:

Conti d

27

On white space in graphic design

White space is nothing. White space is the absence of content. White space does not hold content in the way that a paragraph or text holds meaning and yet it gives meaning. Through context, to both image and text, in fact, white space can make or break the effective transmission of image or text. This would be an effective experiment: find a simply presented fashion shot, preferably in black and white, and compare its presentation 1. as a full-page bleed; 2. with a white border and 3. much smaller with asymmetrical balance. The third was every time. The former two fit within the code but the third uses the creative/unpredictable edge built into the code. The asymmetry symbolises daring and sometimes white will bring safety within the modern semantic code.

In material terms, what is white space in graphic design? White space is eutrotopia. White space is the surface of the paper on which you are printing showing through and on which you are choosing *not* to print. If economy and conservatism were your chief concern, then white space would be at a minimum; obviously you would use it all up. So white space is used for purely semantic values: for values of presentation that transcend economic values by asserting that the usage of what you present is more important than the paper you could be saving. It is likely that this aesthetic is more extravagant with paper than any other graphic design style – especially in Japan. Printing plates, exposures, paper and four colour presses still have to be used and paid for with the inclusion of white space. White space is a negative cost right down the production line – except for going style.

It is easy to name those sorts of publications where white space is not the first priority, in most paperback books for instance, where presentation of text is the most functional, economical and readable way is the first priority, white space has minor importance. Historically, newspapers have not known as white space, although this is changing as newspapers are slowly shifting their function and providing colour and entertainment as well as hard core information, in those postmodern times there has been an increasing competition for the eye in all media, as sales are promoted not through content, but through quick visual summaries made using the visual code in which white space plays a dominant part.

There is another important category of publication where white space is least dominant. This is the area of working class/mass market publications, where the most distinguishing variable in the category of class. This category of publications is common in most Western cultures. These publications share an international commercial aesthetic of clutter and busyness in every design element. Here we have a commercially motivated mix of the popular appeals and of the quality/bourgeois aesthetic, there is white space working as hard as ever to breed for class, but in this case, it is working in the negative. Clutter has come to represent working class (just as white space denotes high class). Gutter clearly identifies a market in those who are immediately suspicious of white space and have no hesitation about what it denotes – that this publication is not for them/for their class. So the quality aesthetic has been highlighted by bourgeois ideology, leaving the working class only ready and inferior symbols to identify with. White space is the key and the test.

Compare the mass market women's weekly magazines in *Europe* (not to mention *Asia*, *The East* or *England*). In the quality class of publication, white space is an element that even the advertising is simplified, highly visual and heavily coded. Quality publications, in the 1990's, come as such heavily coded entities that no element can afford to be out of step. Compare these publications now to the majority of the early 80's and you can see that white space has once again gripped the design world in a new reawakening.

The history of white space

White space has always been with graphic design. White space could simply be understood, in a value-free sort of way, as negative space – that area *not* occupied by image, head-line and copy. The problem however, when discussing a void, is that a void so easily fills up with meaning.

Value, for instance, was represented by argument up to and into the 19th century and as presented as aesthetic that was primarily historical, representing stories by expressing a knowledge of past styling and reproducing it. This trend started in the Renaissance with the rediscovery of Classical and the recycling of classical motifs and interfaces. In graphic design, this period coincided with the invention of movable type, so historically inspired argument has been a very important device to give value to design. While white space was *dead* in Renaissance publications (and I am thinking here particularly of *Allegorica* *Reverendissima* *Poliphili*). It was used but so much to give status through design, but not of that Renaissance sense of correct mathematical proportion as evident in Renaissance architecture. Hence the juxtaposition of the Golden Mean in book page design, which was only abandoned in the 19th century, when meaning in publishing became of greater importance than aesthetic tradition.

In the 19th century, a new design aesthetic came about. This aesthetic grew out of the development of a more modern and of the early competitive commerce of capitalism. The inter-herpes of the mid-19th century, with its mad mixture of often highly decorative and newly designed forms, is often referred to as the crassest aesthetic to blot the supposedly constantly improving and modernising world. The same was said of Victorian architecture. William Morris in England led what became an international critique of 19th century design and industrial production and proposed a cleaner and leaner aesthetic for graphic design in the future. Though some fraction pages do not suggest it, most of Morris's work does give new values to white space and it is from this period that a new and precious aesthetic of white space grew for the 20th century.

Postmodern white space

White space, is of course, always with us. The problem now is what we can make it mean. Can we rescue it from the mass-ridden state it has been overloaded with in quality design? Can white space be used in such a way that it is outside the bourgeois/modern aesthetic?

The key is in understanding what white space signifies. If white space remains in the modern code, we are simply reproducing an appropriated formula: a code of acknowledged

good taste. By reproducing the code, we are working actively within the commercial system of design, despite its subtle change, modification, innovation, asymmetry, etc.

An interesting experiment is to change the colour of white space: first of all to make it black, but then to change it to primaries, to say PMS, finally to abstractize the white space with an image. All of these things have been appropriated by the code. Messages do vary, but the code has been so extended and abused by repetition and commercial demand that the graphic designer currently faces a dilemma of expression that allows little room for even the possibility of new form or significance.

Graphic design has become such a central part of our Postmodern visual language that it has developed into a corner of meaning at least as important as the words and images it is presenting. For this reason Postmodern white space becomes a very meaningful void.

In the late 1970's and 80's, white space and its design came to be treated more irreverently. I am thinking of the much commercial vulgarity of James Red and the graphicists grade and typography of id et al. Design seems obsessed with the deconstruction of typography, a fine obsession in my view, but I am still not convinced that it is facing up to the fundamental question of white space. Until white space is liberated from the modern code, it will continue to exclude even the large formal deconstruction of Empire. Until that time, white space is captured by the extravagance of the Modernist aesthetic, which can subsume format, colour, typography, scale - even to a maximum degree!

Re.sponse:



Generic white space

Perhaps white space has been liberated. Without much effort, I found the generic food packages referred to above. Here, white space has a very different meaning than the one Keith Robertson refers to. In this case, it does not mean quality. I look at these packages and the abundance of white space simply tells me that the manufacturers didn't spend any money on design and/or printing in order to keep the product inexpensive. Therefore, it is safe to say, after reading Keith Robertson's article and seeing these packages, that white space can actually signify two polar economic statuses.

Perhaps the designers of these packages have already resolved the question of white space by stripping it of its "exclusive values." Now, they have "liberated" white space from the Modern code" while, simultaneously, removing within the code of Modernism. For instance, De Stijl sought universal laws of equilibrium, Tinkerbell wanted to deliver the message in the shortest, most straightforward and efficient manner, and Debraux wanted to strip away connotations of social class and wealth. Don't these package designs nicely accomplish all that? True, the lack of attention to formal detail in these designs would make most Modernists feel nervous, but isn't that a value judgment relating only to the surface of things, and where was it written that you can't argue taste?

White space as "an appropriated formula; a code of acknowledged good taste" is perhaps an idea only designers and design critics recognize. On more than one occasion, I have presented a client/consumer with a design such as Keith Robertson's example of a fashion photograph, arranged, as he suggests, "small, with asymmetric balances," only to have that client/consumer comment that it looked like a mistake, as if something were left out.

E. J. H. 1977 (1978)

(Left over white space)

apply by June 15, 1993

\$14,000

beginning September 1, 1993

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93 WALKER 94

Art Center



Richard Brinkmann 1992-1993 1993-1994

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Novarese:

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Letters Art Things

A RELEASE BY REQUEST OF SERGIO PO, RND & PIERPAOLO VETTA

Introduction

This article attempts the first critical approach ever made on the work of Aldo Novarese, the twentieth century type designer. As such, it represents a belated assessment of his work. Though his work is extraordinary, it has been neglected, even in his own country. In our time of radical changes, such a discussion compels us to think about the state of the art of alphabet letter design, a major gift of Western civilization. Such reflections enable us to better understand the typographic apocalypse we're living in and to respond to the constant need to rearrange the map of the present, crossing through the paths of history. If one considers the interplay between technical tools and design ideas, the last decade was sufficient to make Novarese (a man of a refined knowledge and rare experience) both a kind of survivor of a primal age and a guardian of precious "art secrets."



The Novarese Decades



REPRINTED BY 1991

Novarese

Mixage

Fenice

Symbol

SINTEX

PROJET

Signe

EQUATOR

Metropol

Elite

RELIEF

«Visual»

FONTA*

Regista

Garaldus

Active

Stand

Spazio

Cigno

»BLOC«

Poster

Magister

Floreal

NewUncial

Orbital

DUPLEX

Colossal

Andromeda

Algarhza

LANDI LINEAR

Expert

Center

Basilar

STOP

AVENIR

Editorial

Stadio

Delta

OLYMPIA

Nadianne

Evidens

Slogan

Dattilo

PRIMATE

Recta

Bodoni

Nova Augustea

Egizio

Eurostile

SPORT

Estro

Oscar

Ritmo

Ronda

FORMA

Lutetia

Patrizia

Rustik

Sprint

Magister¹¹; during the same year, his interpretative sensitivity to history was confirmed by Oscar¹². Shortly following this (after Lambert's *Compacts* close represented by Metropoli in 1977), the Elife exhibited his ease with modern scripts.

Opening the 1970s, *Rescue*¹³, in one way, truly represented a re-birth. And, even if the story with Nebulae was soon to conclude, Novarese's types before his departure from there are nevertheless of interest. In 1971, *Stop*¹⁴ (still popular today) successfully put the mark in 1974, the Egyptian Dattilo, his last creature for Nebulae, ended his four decades of dedication with an iconic typewriter flower, in the latter half of the 1970s, a new era of creativity as a free-lancer began for Novarese and still continues today. Since the late 1970s, he has designed dozens of new typefaces, many initially for dry-transfer.

It is impossible not to mention this article to track his work step-by-step during these last two decades. Thus, we're forced to simply note only three major new typefaces: *Mixage*, an elegant Beale (1977) for Beale; *Zyghat*, another distinguished Beale (1982) for BIC; and, just preceding this, the typeface that made his name famous to everyone, a masterpiece of the 1970s: The *Novarese*¹⁵ (transitional family 1978) for BIC.

Some Remarks on the Western Tradition: the Mean Means

The historical type inventory we inherited grew for centuries in a means of "artificial writing," in a long, stable, technological environment: the "Salemberg shop." It both accommodated the knowledge of generations of galleys/designers¹⁶ and represented the selective/adaptive answer to changing social mentalities¹⁷. To know and to master, through copying, this heritage, has for centuries been the only training and it is probably still the basis. People who do not remember the past, painted out the Americas George Santayana, are condemned to always repeat it; and the British Arthur Eric Rowley Gill expressed an opinion to which we would like to subscribe today, stating: "Lettering is a precise art and strictly subject to tradition. The New Art notion that you can make letters of whatever shape you like is as foolish as the notion that you can make houses of any shape you like. You can't, unless you have it by yourself on a desert island!"¹⁸.

It should be clear that in the applied art, creativity is not an increasing hunt for heretofore, unseen things from desert islands; it is not merely an image surgery coloring the senses, or a fiction looking the senses. The idea of seeking the new for the sake of being "different" is elemental, resulting from the prevailing contemporary "market and goods" ideology. True innovation is one that is rightly¹⁹ able to link the adaptive history embodied in any artifact²⁰ with the changes of production means/tools, whenever they occur. It implies a consequent shift in the conceptual and creative processes, historically slower to change, forced between the common mentality stream and the randomness of individual events/needs. The challenge of any era seems to be how to find answers from the past, it keeps used knowledge (both cultural and technical) in view and couples the mind instrument with new tools, transforming the ideas without losing this knowledge. Only by trying to discover the artifact meaningful impact in and consistent with the change of means/tools may a truly creative aim power be effective. This is a problem that type design is currently facing again. In the second half of our century, twice, is a dramatically accelerated sequence, the tools and the media in which the "pages" (and typefaces) were displayed and prepared (before actual printing) have radically changed. First, a hundred years ago, industry led the type/more-typesetting machines of the first great printing revolution after Gutenberg to the proprietary, decorative photolithering units, which forced the printing "plates" preparation process into becoming a technical performance. Later, industry created the present digitalization of DTP systems, which forced the photolithering units into becoming a "service." A kind of *kluge* among degree process changed "hot" type to "cold" type, then to the "virtual" type of today. Heavily summarizing this process, the "type," at the first step, was for centuries something three-dimensional and heavy²¹; at the second step, it was nearly two-dimensional and not heavy²²; now, it is simply light²³; in this

¹¹ Magister is an elegant Beale-type composition of transitional with a large x-height.

¹² Oscar is a very simple Novarese's creation here was to test the new social settings of the eighties.

¹³ *Rescue* is a design for Beale's with a compact contemporary aspect and peculiar "beats" was released after the mid-1970s by BIC and widely used in the USA in the 80s. Its pages only centuries to grow and it is reaching Beale's on the strand.

¹⁴ The "light" longer *Stop* reflects the essential parts of the letters and emphasizes their main characteristics, it is best used only for an immediate access to a type and trademark font. This is demonstrated by the age of the *Longue* library and a large number including the *Alde* age, which means that *Rescue* is of older or younger, respectively. However's stamp of engraving, however, was not complete or that in the modern *Alde* type is a clear but evident language in the late Casadeir type *Alde* (1, 1978).

¹⁵ *Novarese* is a typical example of contemporary transitional style with slightly current style. The upper case reflects the classical Augustan engraving and the lower case has flatterer's accent following the Alde's tradition. The italic's upper case is shorter than the upper case of the Roman set, while the lower case is only a decorative style. *Novarese* is based on the Roman 1 in Italian, made "round", the first style in the type design, controlling "type" is only a slightly designed by *Prospicio* (1974), the "novarese" Alde's punch center as an independent lower case font, to be used, instead of *Novarese* (following in upper case), because of its style and economy on the page. However *Alde* *Novarese* centered the style strongly for a new look; the *stop* is design, in the present edition (revised 1978) in *Novarese* the circle of modern type design.

¹⁶ In the subsequent type face quotation, the using reference is a typical specimen, representing both engraving and media, and more concerning communication needs.

¹⁷ In the following section in social cultural history including the text.

¹⁸ On the ancient type face quotation, the using reference is a typical specimen, representing both engraving and media, and more concerning communication needs.

¹⁹ In the following section in social cultural history including the text.

²⁰ In preparing further steps in the process, moving ahead. It is not only to show after in power that the the new century is often from all other, using options, in being able to produce and/or represent extended lists for actual representation/approximation for the human/face and memory (organizational) link, the type (organizational/communication) in a process of progress/evolution of the body/face capabilities. In fact, each other, often, and often, it is the double nature (human/communication) in its own particular (human/communication) "being" in an extreme state of perfect and perfecting in progress. Overcoming the traditional communication/reading needs implied by the individual/face state of the speech into sign system, writing has been the last handwriting (current) was one solution. "Use a new assessment of your experience" says Gill the *Alde*, the founder of modern science method, "use your own". For other generations on this, there are some contemporary philosophical approaches, such as the *Alde* (1974) and the *Alde* (1974) and the *Alde* (1974). For some fundamental aspects of this paragraph, I'm simply referred to the first chapter of *Alde* (1974) and *Alde* (1974).

²¹ In modern/communication needs, it is not only to show after in power that the the new century is often from all other, using options, in being able to produce and/or represent extended lists for actual representation/approximation for the human/face and memory (organizational) link, the type (organizational/communication) in a process of progress/evolution of the body/face capabilities. In fact, each other, often, and often, it is the double nature (human/communication) in its own particular (human/communication) "being" in an extreme state of perfect and perfecting in progress. Overcoming the traditional communication/reading needs implied by the individual/face state of the speech into sign system, writing has been the last handwriting (current) was one solution. "Use a new assessment of your experience" says Gill the *Alde*, the founder of modern science method, "use your own". For other generations on this, there are some contemporary philosophical approaches, such as the *Alde* (1974) and the *Alde* (1974) and the *Alde* (1974). For some fundamental aspects of this paragraph, I'm simply referred to the first chapter of *Alde* (1974) and *Alde* (1974).

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On

also

Novarese:

Conte's

35
with the Novarese



Sample layout.

Designed for the site by Novarese using Adobe - 1987 - 1988 - 1989 - 1990 - 1991 - 1992



Catálogo de la Nebiolo

Cover Nebiolo catalog.

Designed by Novarese



Cover Nebiolo catalog.

Designed by Novarese



Sample layout.

Designed by Novarese using Adobe - 1987 - 1988 - 1989 - 1990 - 1991 - 1992



Sample layout.

Designed by Novarese using Adobe - 1987 - 1988 - 1989 - 1990 - 1991 - 1992



Guerlain



Sample layout.

Designed by Novarese



La Nebiolo alla

1954



Sample layout.

Designed by Novarese using Adobe - 1987 - 1988 - 1989 - 1990 - 1991 - 1992

Novarese:

Canto's

36

Letters Are Things

way, from a theoretical point of view, the very basis of centuries of type design has been overturned. The letter forms of our "artificial writing"¹¹ are an extremely large branch of the "natural writing" tree of Western civilization¹². Natural writing, as its own, closed elastic copies of the letter models and implies factual connections between letters in words, often arising at a wider mutual interconnection. But artificial writing compels rigid copies of the letter models and implies only perceptive connections between letters in words, by grasping proximity, in other words, calligraphy (natural writing par excellence) is based on a fused continuity, revealing a figurative trend; typography (artificial writing, since Gutenberg) is based on a graded separation, revealing the mesogrammatic nature of the artificial "type." The Gutenberg revolution of "artificial writing" today argues all this; it's now up to the designers to fully understand the implications of their own tool/endgame. "Virtual writing" promises many things. First, the increasing impression of fast formats (given the supremacy of object-oriented mathematical descriptions) may help to rescue the designer's knowledge of optical corrections. Then, the disappearance of the non-measure measure units nightmare¹³, "virtual writing" also permits, or at least suggests, a rethinking of our alphabet forms (will they still be named *typesetters*?) and the appearance of our "artificial writing" is a very different way. This is because "virtual writing" does not force letter separation or strictly debate the mesogrammatic principle only; it may also allow a new polygrammatic or even figurative hybridization (whose meaning has to be discovered by trial, of course). Instead of carrying on the measuring tape Babylon's tricky games of Sans-Serifs Sans-Sans, or with the lately late pseudo-Dada, unreadable, fancy provocations only (do you still like this boy, child?), we should come to the sober realization that after centuries (and now with an extremely empowered design control), the type designers are once again the owners of their productive means and artifacts. And as with the Renaissance proto-typesetters, will the digital typesetters' efforts lead to a renaissance?

But to return to Novarese, once we have ascertained (even if not exhaustively here) his historical and lasting contribution to type design, what does he actually mean to the designers today? Perhaps in his work there is something that addresses the efforts to understand where design is going. Something that seems like a detail has to be seen, instead, as revealing evidence of Novarese's peculiar and really "modern"¹⁴ approach. He doesn't save (except by chance) roughs, sketches or studies of his faces; nor is he at all interested in his preparatory drawings. To him, only the finished type, the printed matter, i.e., the result, set the process¹⁵ merits attention. In this way, indeed, he keeps protected the secrets of a hard apprenticeship and a long craftsmanship, which need to be exhibited for the superficial satisfaction of laymen curiosity. In any case, the laymen usually has neither the need nor the means to understand what he is seeing. At the same time, this severe attitude in Novarese, free from any aesthetic concession or emotional indulgence, free from any self-contemplative or pseudo-artistic thrill, points to one ethical choice in the confused self-hedonism and fake marshallic cult-to-order of many designers to-day. Applied art design might answer deeply rooted and everlasting human needs, both social and individual, both objective/communicational and subjective/aesthetic. If it needs the aesthetic weakness of those business and tries in real (necessarily different) issues the artist's strength, aptness, and fitness. In other terms, this means giving up the search for uniquely theoretical justifications, tracts, anti-artistic certainties, and weds of dishonoring the use of the brain and cerebral chattering and chattering and chattering. This all points to a premonition conclusion: Type design, by itself, is only a craft, is merely a trade, whose tradition has to be deeply trusted, because it has to be faithfully betrayed¹⁶.

¹¹ Based with ink on paper, thanks to "machine" devices.

¹² Tracing alphabetical signs or many more with different use is guided by the "hand" device.

¹³ Universal 1 dot 1000 1 point 1/72 inch, 12 points 1/6 inch, 24 points 1/3 inch, 36 points 1/2 inch, 48 points 2/3 inch, 72 points 1 inch, 96 points 1 1/4 inch, 120 points 1 1/2 inch, 144 points 1 3/4 inch, 168 points 1 7/8 inch, 192 points 2 inch, 216 points 2 1/4 inch, 240 points 2 1/2 inch, 270 points 2 3/4 inch, 300 points 3 inch, 360 points 3 1/2 inch, 432 points 4 inch, 480 points 4 1/2 inch, 540 points 4 3/4 inch, 600 points 5 inch, 648 points 5 1/4 inch, 720 points 6 inch, 768 points 6 1/4 inch, 840 points 6 3/4 inch, 900 points 7 inch, 960 points 7 1/4 inch, 1008 points 7 1/2 inch, 1080 points 7 3/4 inch, 1152 points 8 inch, 1200 points 8 1/4 inch, 1260 points 8 1/2 inch, 1320 points 8 3/4 inch, 1368 points 8 1/2 inch, 1440 points 9 inch, 1512 points 9 1/4 inch, 1584 points 9 1/2 inch, 1656 points 9 1/4 inch, 1728 points 9 1/2 inch, 1800 points 9 1/4 inch, 1872 points 9 1/2 inch, 1944 points 9 1/4 inch, 2016 points 9 1/2 inch, 2088 points 9 1/4 inch, 2160 points 9 1/2 inch, 2232 points 9 1/4 inch, 2304 points 9 1/2 inch, 2376 points 9 1/4 inch, 2448 points 9 1/2 inch, 2520 points 9 1/4 inch, 2592 points 9 1/2 inch, 2664 points 9 1/4 inch, 2736 points 9 1/2 inch, 2808 points 9 1/4 inch, 2880 points 9 1/2 inch, 2952 points 9 1/4 inch, 3024 points 9 1/2 inch, 3096 points 9 1/4 inch, 3168 points 9 1/2 inch, 3240 points 9 1/4 inch, 3312 points 9 1/2 inch, 3384 points 9 1/4 inch, 3456 points 9 1/2 inch, 3528 points 9 1/4 inch, 3600 points 9 1/2 inch, 3672 points 9 1/4 inch, 3744 points 9 1/2 inch, 3816 points 9 1/4 inch, 3888 points 9 1/2 inch, 3960 points 9 1/4 inch, 4032 points 9 1/2 inch, 4104 points 9 1/4 inch, 4176 points 9 1/2 inch, 4248 points 9 1/4 inch, 4320 points 9 1/2 inch, 4392 points 9 1/4 inch, 4464 points 9 1/2 inch, 4536 points 9 1/4 inch, 4608 points 9 1/2 inch, 4680 points 9 1/4 inch, 4752 points 9 1/2 inch, 4824 points 9 1/4 inch, 4896 points 9 1/2 inch, 4968 points 9 1/4 inch, 5040 points 9 1/2 inch, 5112 points 9 1/4 inch, 5184 points 9 1/2 inch, 5256 points 9 1/4 inch, 5328 points 9 1/2 inch, 5400 points 9 1/4 inch, 5472 points 9 1/2 inch, 5544 points 9 1/4 inch, 5616 points 9 1/2 inch, 5688 points 9 1/4 inch, 5760 points 9 1/2 inch, 5832 points 9 1/4 inch, 5904 points 9 1/2 inch, 5976 points 9 1/4 inch, 6048 points 9 1/2 inch, 6120 points 9 1/4 inch, 6192 points 9 1/2 inch, 6264 points 9 1/4 inch, 6336 points 9 1/2 inch, 6408 points 9 1/4 inch, 6480 points 9 1/2 inch, 6552 points 9 1/4 inch, 6624 points 9 1/2 inch, 6696 points 9 1/4 inch, 6768 points 9 1/2 inch, 6840 points 9 1/4 inch, 6912 points 9 1/2 inch, 6984 points 9 1/4 inch, 7056 points 9 1/2 inch, 7128 points 9 1/4 inch, 7200 points 9 1/2 inch, 7272 points 9 1/4 inch, 7344 points 9 1/2 inch, 7416 points 9 1/4 inch, 7488 points 9 1/2 inch, 7560 points 9 1/4 inch, 7632 points 9 1/2 inch, 7704 points 9 1/4 inch, 7776 points 9 1/2 inch, 7848 points 9 1/4 inch, 7920 points 9 1/2 inch, 7992 points 9 1/4 inch, 8064 points 9 1/2 inch, 8136 points 9 1/4 inch, 8208 points 9 1/2 inch, 8280 points 9 1/4 inch, 8352 points 9 1/2 inch, 8424 points 9 1/4 inch, 8496 points 9 1/2 inch, 8568 points 9 1/4 inch, 8640 points 9 1/2 inch, 8712 points 9 1/4 inch, 8784 points 9 1/2 inch, 8856 points 9 1/4 inch, 8928 points 9 1/2 inch, 9000 points 9 1/4 inch, 9072 points 9 1/2 inch, 9144 points 9 1/4 inch, 9216 points 9 1/2 inch, 9288 points 9 1/4 inch, 9360 points 9 1/2 inch, 9432 points 9 1/4 inch, 9504 points 9 1/2 inch, 9576 points 9 1/4 inch, 9648 points 9 1/2 inch, 9720 points 9 1/4 inch, 9792 points 9 1/2 inch, 9864 points 9 1/4 inch, 9936 points 9 1/2 inch, 10008 points 9 1/4 inch, 10080 points 9 1/2 inch, 10152 points 9 1/4 inch, 10224 points 9 1/2 inch, 10296 points 9 1/4 inch, 10368 points 9 1/2 inch, 10440 points 9 1/4 inch, 10512 points 9 1/2 inch, 10584 points 9 1/4 inch, 10656 points 9 1/2 inch, 10728 points 9 1/4 inch, 10800 points 9 1/2 inch, 10872 points 9 1/4 inch, 10944 points 9 1/2 inch, 11016 points 9 1/4 inch, 11088 points 9 1/2 inch, 11160 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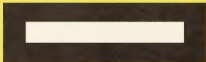
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